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Robert Alden Clark

*University of Tennessee - Knoxville*, [rclark48@vols.utk.edu](mailto:rclark48@vols.utk.edu)

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To the Graduate Council:

I am submitting herewith a thesis written by Robert Alden Clark entitled "Symphony No. 1." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music, with a major in Music.

Andrew L. Sigler, Major Professor

We have read this thesis and recommend its acceptance:

Barbara A. Murphy, Jorge Variego

Accepted for the Council:

Carolyn R. Hodges

Vice Provost and Dean of the Graduate School

(Original signatures are on file with official student records.)

# **Symphony No. 1**

A Thesis Presented for the  
Master of Music  
Degree

The University of Tennessee, Knoxville

Robert Alden Clark  
May 2016

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## Acknowledgements

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## Abstract

*Symphony No. 1* is a three-movement composition for full orchestra. This piece is composed in partial fulfillment of the requirements of the degree Master of Music with a concentration in Composition from the University of Tennessee, Knoxville. The symphony was composed during the 2015-2016 academic year and is roughly twenty-two minutes in length. The first movement is written in sonata form with prefacing material that encapsulates the essence of an Adagio as well. The second movement is a lighthearted scherzo and trio with elements of sonata form. The final movement is an Allegro in modified rondo form that recapitulates previous themes with an extended march that serves as a replacement for the final A section.

This document will analyze the melodic, harmonic, rhythmic, and formal structures of these three movements, as well as compare and contrast the piece with other classical works from the eighteenth, nineteenth, and twentieth centuries. This thesis will also provide an explanation of compositional approaches to show the musical influences that have shaped the writing of *Symphony No. 1*.

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# **Chapter I:**

## **Introduction**

The symphony is a complex musical composition for a large ensemble of musicians and is a timeless tradition in the realm of classical music. The symphony is typically written in three to four movements, and though mine is written in three movements it does not conform to the traditional arching form of the classical symphony. The choices I have made in structuring this work are stylistic and will be elaborated on throughout this document.

### **Overview of the Movements**

The opening movement begins in the key of C minor and is written in sonata form. The overall theme of this movement is presented as a somber, yet powerful anthem. The key feature of this movement is the use of the Aeolian mode; instead of using the traditional harmonic minor key, I have chosen to use the natural form of minor. The concept of using this key comes from the idea of creating distinct harmonies that encapsulate an entirely different musical and emotional essence. The movement begins with an extended introduction that captures the Adagio typically found as the second movement in a four movement symphony. The exposition follows after and introduces the main theme. The development explores this theme and foreshadows thematic material to come. The recapitulation ends the development and restates the main theme of the exposition before the entry of the coda.

The second movement, in the key of E-flat major, is a scherzo and trio by design with elements of sonata form in terms of developmental material and modulations. The main theme of this movement is presented in a bright tonality that differs greatly from the tonality of first

movement. The B section of the second movement presents new material and explores various keys while retaining the same melodic and rhythmic ideas. This section is presented in the style of a waltz and its typical ternary form begins in the subdominant key – A-flat major. However, like the development section of sonata form, various keys are explored, only without developing the theme. The movement ends with a restatement of the A section with little to no changes, save for the lack of the subdominant modulation.

The final movement of the symphony is in a modified rondo form in G minor. The movement introduces new themes, as well as encapsulates the themes of the previous movements. The form is modified in terms of the final A section; in the place of the primary theme in the home key of G minor, I have included a march that serves as a coda to the opening movement's theme – the theme of the C section. While unconventional, this adjusted form creates a familiar answer to the opening movement and rounds the symphony out in a cyclic form.

### **Thematic Concepts**

The overall concepts of this work are the themes of balance and overcoming obstacles. When viewing the primary keys of each movement, it can be noted that each movement forms a C minor triad: The first in C minor, the second in E-flat major, and the third in G minor. The process of movement through these themes struggles to find balance among the three. Ultimately, the piece ends in the key of E-flat major, the mediant of the three keys; I view this as a sense of balance. The concept of balance is present in everything around us – light and dark, black and white, good and evil – there is always some middle-ground to be explored; this was

my goal. Another theme of the symphony is the concept of the personal journey or experience – namely mine. During the time of conception and writing this piece, I have undergone a personal experience that has not only positively shaped my musical career, but also opened my eyes to my own personal growth. Upon beginning my graduate studies, I had very little knowledge in the realm of composition; most of my compositions were short, small ensemble pieces that were built on my own conventions, rather than traditional models. During my studies as a graduate student and my work on this thesis, I have practiced working with many traditional models, and through frustration, late nights, and periods of creative recession, I have undergone a transformation as a composer. The three movements are a testament to the emotions, experiences, and growth that were felt during this period of composition and study.

The first movement is perhaps the most internally contrasting of all. The movement begins with a solemn dirge with the strings displaying the darkest moment of the personal journey. As the orchestration thickens, the dismal emotion of the movement presents itself; however, the contrasting movement between C minor and E-flat major creates brief junctures of hope. The movement ends in the key of E-flat major, signaling a step towards the median of the emotional balance.

The second movement represents memories of childhood and days past, as well as the shifting perspectives of life through the eyes of children and adults. This movement is used as a bright contrast to the preceding and succeeding movements and explores parallel tonalities to display the thematic ideas. The scherzo sections exhibit lively melodies and ostinato rhythms with fairly straightforward harmonies that correlate to the innocence of childhood. The trio introduces a simple theme that is explored in parallel major/minor keys; these keys represent the outlook of life through the eyes the child (major) and adult (minor). My intention for this is to



show how children view reality with a perception of simplicity – a perception that fades as children age.

The final movement of the symphony represents the apex of the journey. The A sections display an intense rush of energy that symbolizes the impending end to the personal expedition and the climactic emotions I felt upon nearing the deadline for this thesis. The B and C sections reflect on the previous thoughts of the journey: The B section is a direct recollection of the memories of childhood while the C section hearkens back to the beginning of the expedition. The finale of the symphony is a culmination of all of the thoughts and emotions felt through the personal journey and a conclusion to my own story as a graduate student.

## **Chapter II:**

### **Pitch Content**

Melody and harmony are two of the primary components of music and are the keystone of thematic material in *Symphony No. 1*. All of the melodic content in *Symphony No. 1* is thematic in nature and works to compliment the overarching ideals throughout the work. The motives used in each movement are independent from one another, but still create a network throughout the piece as a whole.

### **Movement I**

#### **Keys**

The first movement is written in the key of C minor. Although written in a minor key, the movement is centered on the Aeolian mode and lacks a leading tone - B-natural. I chose to write in the natural key for a variety of reasons: First and foremost, my earliest source of compositional inspiration came from Japanese and American video game music. While no specific pieces have directly influenced the compositional process of this movement, the prevalent use of the Aeolian mode in works of this medium has always been fascinating to me. Many composers such as Nobuo Uematsu, Jeremy Soule, and Yasunori Mitsuda have written countless pieces in this mode; these are the works that I grew up listening to and as such have shaped my personal taste and style. Second, the feeling of the natural minor exudes a more solemn and sentimental emotion than harmonic minor; I find this sensation better encompasses the characteristics of the opening dirge that other modes could not accomplish.

The first movement features a modal balance between C Aeolian and E-flat major as a way to develop the main thematic idea. The relative, but contrasting nature of C minor and E-flat

major is important for a variety of reasons. Thematically, E-flat major works well as a euphoric contrast to the grim timbre of the home key, C minor. Furthermore, the key of E-flat major is the primary key of the second movement and the end of the last; the use of this key at this point helps pre-establish the harmonic direction in which the symphony proceeds.

### **Melodies**

The main thematic melody in the first movement is divided into two parts and outlines the tonalities of C Aeolian and E-flat major. (See Figure 2.1). This theme is not presented initially and only appears after the introductory dirge and harmonic buildup. The theme first appears in mm. 31 in a bold statement that instills an ominous feeling of oppression. This theme is sectioned into two parts: the first half is played in the Aeolian mode, while the second half shifts to the relative major key (E-flat major).

The secondary theme is a fragmented two bar phrase that is used throughout the development as transitional and evolving material. (See Figure 2.2). While not initially prominent in this movement, the theme becomes better presented in the closing section of the final movement. This theme solidifies the new tonic key of E-flat major and marks the beginning of the development (mm. 47).

### **Harmonies**

The first movement is written in a minor key and contains modal harmonies. The opening introduction in mm. 3-14 sees the strings playing a repeating progression of i-VI<sup>6</sup> chords. (See Figure 2.3) This pattern creates a tightening and loosing of tension, as well as harmonic anticipation that is relieved upon the entry of the winds in mm. 15.

Impassioned  $\text{♩} = 65$

Main Theme: C Aeolian

Main Theme: E-flat Major

Piccolo

Flute

Oboe

English Horn

Clarinet in B $\flat$

Bass Clarinet

Bassoon

31 32 33 34 35 36 37 38

Figure 2.1: Main Theme of Movement I – mm. 31-38.

Stately  $\text{♩} = 80$

Secondary Theme

Piccolo

Flute

Oboe

English Horn

Clarinet in B $\flat$

Bass Clarinet

Bassoon

47 48 49 50

Figure 2.2: Secondary Theme of Movement I – mm. 47-50

3	4	5	6	7	8	9	10
i	VI6	i	VI6	i	VI6	i	VI6

Figure 2.3: Harmonic Progression of *i*-VI in mm. 3-10.

The harmonic buildup into the introduction of the first theme features a planar progression of *i*-VII-VI-*v* chords. (See Figure 2.4). This progression creates an ethereal and dismal emotion, while leading towards an explosive resolution upon the entry of the main theme. To aid in the projection of this ethereal feeling, the orchestration is purposely kept thin throughout the section while a strict avoidance of parsimony and excessive rhythmic motion is used.

The overall harmonies in the development are forthright and do not require excessive elaboration. The development is written in the key of E-flat major and maintains simple harmonies, the most common progression being I-*vi*-I-V. This type of harmony is inspired by Japanese video game music and lends itself to the idea of finding balance between two platforms by gravitating between repeating harmonic progressions utilizing a minimal amount of chords.

23	24	25	26	27	28	29	30
i	VII	VI	v	i	VII	VI	v

Figure 2.4: Planar Progression in the Strings – mm. 23-30.

## Movement II

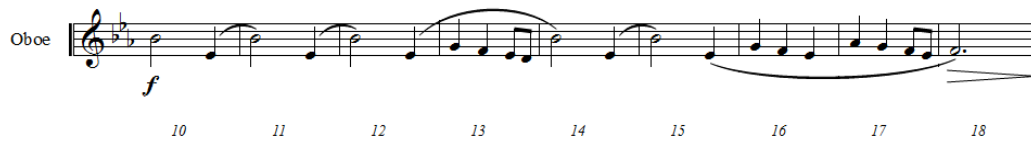
### Keys

The second movement is written in the key of E-flat major – the second key of the thematic triad, as well as the secondary key of first movement. The scherzo remains consistently in the key of E-flat major until the transition into the trio, where it modulates to the subdominant key of A-flat major. The trio begins in A-flat major and modulates through a string of common-tone related keys: A-flat major, A-flat minor, E-flat major, and E-flat minor. The movement returns to the tonic key of E-flat major for the final occurrence of the scherzo and remains there until the end.

### Melodies

The main melodic idea of the scherzo outlines the E-flat major chord through leaps of P5 intervals and a winding stepwise motion and first appears in the oboes in mm. 10. (See Figure

2.5). This theme is creates the image of a whimsical dance and is joyously colored by the woodwinds.



*Figure 2.5: Movement II – Main Theme of the Scherzo – mm. 10-18.*

The main theme of the trio is quite analogous to the main theme of the scherzo in that it outlines the tonic chord of the key and is primarily played by the woodwinds. (See Figure 2.6) Although the theme is structurally straightforward and overtly simple, it is for these reasons that it is easily adaptable in the keys that are explored throughout the trio. Through the course of the key changes, the theme is only modified to support the current key by transposing the tonic and altering the 3<sup>rd</sup> and 6<sup>th</sup> scale degrees.



*Figure 2.6: Movement II – Main Theme of the Trio – mm. 152-167.*

## Harmonies

Similar to the first movement, the scherzo begins with fairly diatonic harmonies before continuing to a progression of simple chord changes. While these harmonies are by no means revolutionary, their simplicity compliments the carefree mood of the theme's melodic lines.

The harmonies of the trio are more complex in nature than those of the scherzo. While the themes are indeed backed by simple progressions, the transitory sections that usher in the key changes feature Aeolian harmonies through mode mixture. (See Figure 2.7) This chord progression pre-establishes the new key of A-flat minor and creates a dynamic change in timbre as the strings briefly switch from pizzicato to arco. This key shifts from A-flat major to A-flat minor in mm. 167-175 and from E-flat major to E-flat minor in mm. 223-231.

Violin I

Violin II

Viola

Cello

Contrabass

167 168 169 170 171 172 173 174 175

I bIII bVI bVII I bIII bVI bVII i

Figure 2.7: Aeolian Harmony in the Trio – mm. 167-175.

The harmonies of the trio section were heavily inspired by the theme and orchestration of Pyotr Tchaikovsky's *Symphony No. 4, Movement III*. (See Figure 2.8a). In his scherzo,



Tchaikovsky uses a pizzicato string section not only to create a nimble structure, but also to establish thematic concepts as well. In my trio, the strings create a simple harmonic structure through a light progression of consistent pizzicato rhythms. (See Figure 2.8b). Though the string section is not the forefront of the melodies in my trio – as it is in Tchaikovsky’s scherzo - it does create a countermelody that compliments the woodwinds.

To retransition into the A section, I incorporated a canon into the woodwinds that transitions between the parallel keys of E-flat minor and E-flat major and ultimately returns to the opening theme of the scherzo, signaling the return of the A section. (See Figure 2.9)

## **Movement III**

### **Keys**

The third movement is written in the key of G minor – the third key of the thematic triad. Unlike the first movement which is written in natural minor, the finale is written in harmonic minor. I chose to write this movement in harmonic minor to capture the sonic qualities of the harmonic minor tonality. In harmonic minor keys, the presence of a leading tone creates more tension than the flat-7 subtonic does, as it harmonically demands resolution; this tension better encompasses the emotion I sought to capture when drafting the concepts for this movement. The B section is written in the key of E-flat major and contains a variation of the main theme of the second movement. The key of E-flat major serves to recall material from the previous movements, as well as to enforce the concepts of finding balance between major and minor tonalities. The C section is written in C minor and is a recapitulation of the theme of the first movement. This key serves as a way to come full circle from the beginning tonality before being answered by the resolving key of E-flat major in the final section.

a)

**Allegro**  
pizzicato sempre

Violine I *p*

Violine II *p*

Viola *p*

Violoncello *p*

Kontrabaß *p*

**Allegro**

b)

Violin I *mp*

Violin II *mp*

Viola *mp*

Cello *mp*

Contrabass *mp*

152 153 154 155 156 157 158 159

Figure 2.8: a) Opening Bars of Tchaikovsky's Symphony No. 4, Movement III; b) Pizzicato Strings in Clark's Symphony No. 1, Movement II – mm. 152-159.

Figure 2.9: Woodwind Canon in the Trio - mm. 262-269.

Rather than returning to the home key of G minor, the A' section returns to the key of E-flat major. My choice of ending the piece in this key signifies the sought after balance between the three tonalities.

## Melodies

The main melodic idea of the A section is a sequence of rising dotted rhythms, followed by punctual and separated eighth notes. This melodic motif is inspired by the main theme of Johannes Brahms' *Symphony No. 3, Movement IV*. (See Figure 2.10a). Brahms begins his finale with a four bar sequencing melody in the bassoons and strings. The main theme of my finale also contains a sequenced melody in the bassoons, violas, and celli, albeit with different rhythmic patterns. (See Figure 2.10b).

a)



b)



Figure 2.10: a) Opening Motif of Brahms' Symphony No. 3, Movement IV – mm. 1-4. b) Opening Motif of Clark's Symphony No. 1, Movement III – mm. 4-7.

The main theme of the B section is a variation of the main theme of the second movement's scherzo. The first iteration appears in the woodwinds shortly after the key change to E-flat major. Although tonally similar to the theme of the scherzo, this theme utilizes leaps of 3<sup>rds</sup>, rather than 5<sup>ths</sup>. (See Figure 2.11a). The second statement of the theme appears in mm. 131-146 in the strings and woodwinds. (See Figure 2.11b). The two choirs present a variation of the theme more akin to the original theme of the scherzo before the strings begin a new, complimentary melody in mm. 147. (See Figure 2.11c).

The main theme of the C section is a direct restatement of the main theme of the first movement. This theme is largely unchanged, only now with diminished instrumental ornamentation and augmented rhythmic values. (See Figure 2.12).

The main theme of the A' section is a variation of the secondary theme of the first movement's development. (See Figure 2.13). While its original incarnation was sequenced, this iteration follows a linear path in multiple instruments. This melody serves as a harmonic extension to solidify the final key as E-flat major.

a)



b)



c)

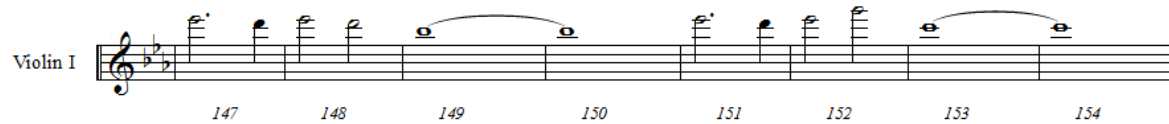


Figure 2.11: a) Main Theme of the B Section – mm. 115-122. b) Theme Presented in the Strings – mm. 131-138. c) New Theme in the Strings – mm. 147-154.

The image displays two musical staves for Flute and Oboe. The top staff, labeled 'Main Theme in Mvt. III', shows a melody starting on a whole note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4. The bottom staff, labeled 'Main Theme in Mvt. I', shows a melody starting on a whole note G3, followed by quarter notes A3, Bb3, and C4, then a half note Bb3. Both staves are marked with a forte 'f' dynamic.

Figure 2.12: Comparison of the Main Themes – Mvt. I Exposition and Mvt. III C Section.

The image shows a musical score for measures 293-296 of the A' Section of Movement III. The staves are for Horn in F 1, Horn in F 2, Trumpet in C, Trombone, and Tuba. The melody is primarily carried by the Horns and Trumpet. The Horn in F 1 and Horn in F 2 parts start with a whole note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4. The Trumpet in C part starts with a whole note G3, followed by quarter notes A3, Bb3, and C4, then a half note Bb3. The Trombone and Tuba parts provide a harmonic foundation with whole notes. The score is marked with a forte 'f' dynamic. Measure numbers 293, 294, 295, and 296 are indicated at the bottom of the staves.

Figure 2.13: Theme of Movement III – A' Section – mm. 293-296.

## Harmonies

The harmonies of the final movement differ from the previous movements in many ways. While the movement primarily features diatonic harmonies within the home key, I have used descending chromaticism as a means to modulate between keys. The first instance of this occurs in mm. 37-44. (See Figure 2.14). Although the first chromatic progression occurs at this point, a solid key change does not appear until after the second descent in mm. 69. These chromatic passages create bridges between the A sections and the interludes that preface the B and C sections.

The image shows a musical score for five string instruments: Violin I, Violin II, Viola, Cello, and Contrabass. The score is in 2/4 time and features a descending chromatic line in the upper strings, with a 'Chromatic Modulation' label pointing to the first measure. The measures are numbered 37, 38, 39, and 40. The dynamics are marked 'ff' (fortissimo) for the first three measures and 'f' (forte) for the fourth. The key signature is one flat (B-flat major or D-flat minor).

*Figure 2.14: Chromatic Descent in the Strings – mm. 37-40.*

Similar to the previous movement, I have used a canon in the woodwinds to create a transition between the B and returning A section. (See Figure 2.15). This canon is built from the primary theme of the A section and features melodic and rhythmic elements that appear in the second A section. Much like in the previous movement, this canon features previously established material as a way to transition into a new section while maintaining familiar material from the departing section.

Piccolo

Flute

Oboe

English Horn

Clarinet in Bb

Bass Clarinet

Bassoon

163 164 165 166 167 168 169 170

*Figure 2.15: Woodwind Canon in Movement III – mm. 163-170.*



## Chapter III:

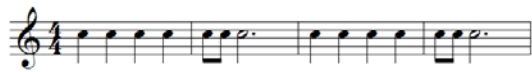
### Rhythm and Form

Rhythmic and formal elements are a basic structure for any piece of music. Borrowing from models of traditional symphonic works, each movement and section contains specific rhythmic motifs that create an overarching design, analogous to my use of melodic themes. Although meters are concrete and are unchanging throughout their respective movements, I will acknowledge them briefly in this section as well. Lastly, I will address the form of the movements in greater detail.

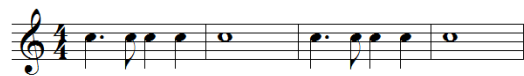
#### Metrical Division and Rhythmic Patterns

The opening movement of the symphony is written in 4/4 meter with an Andante tempo. The A section contains two prominent repeated rhythmic patterns that form the melodic lines (See Figures 3.1a and 3.1b).

a)



b)



*Figure 3.1: a) Primary Theme Rhythm; b) Secondary Theme Rhythm*

The A section also contains a recurring rhythm pattern in the low strings. (See Figure 3.2a). This rhythm is inspired by the rhythm of the strings in Beethoven's 7<sup>th</sup> Symphony, 2<sup>nd</sup> Movement (See Figure 3.2b). I was drawn to this rhythm due to the stately presence and anticipated resolution it creates.

a)



b)



Figure 3.2: a) *Rhythm in Clark's Symphony No. 1, Movement I - Exposition*; b) *Rhythm in Beethoven's Symphony No. 7, Movement II*.

The development features these same themes, but introduces more dotted rhythms, most noticeably the dotted eighth/sixteenth note pattern. This rhythm is featured prominently throughout the development and is used harmonically, as well as melodically, and becomes a small portion of the return of the main theme in the recapitulation.

The second movement is a scherzo in 3/4 meter. Like the first, this movement contains rhythmic motifs that are interwoven throughout this portion of the symphony. The most prominent rhythm is found at the beginning of the scherzo in the strings and appears consistently. (See Figure 3.3). The trio contains a rhythm that was discussed in Chapter 2 on page 13; as such, I will only use this opportunity to reference it. This rhythm is similar to the one in the scherzo,

but is offset by one beat: two eighth notes begin each phrase, rather than end them; also, the eighth notes appear more frequently, showing up in every measure.



*Figure 3.3: Rhythm of Movement II – A Section*

The third movement is written in *alla breve* with a spirited tempo and features dotted rhythms. The most prominent rhythmic patterns are featured in the interludes. The interludes that follow the A sections feature the same rhythmic pattern from the B section of Movement II, albeit with slight changes. (See Figure 3.4).



*Figure 3.4: Rhythm of the Interludes – Presented in the 1<sup>st</sup> Violins – mm. 101-105.*

Although the C section retains the same melodic and harmonic concepts of the first movement, the rhythm is now presented in a martial triplet based drone in the strings. This rhythm proceeds the transition into the triumphant coda march that begins in the D section. (See Figure 3.5).



Figure 3.5: *The Martial Rhythm Presented in the Strings – Movement III – C Section.*

## Form

The overall form of *Symphony No. 1* is similar to the traditional symphony, but contains stylistic changes to suit my own preferences. While the latter two movements are a scherzo and trio and a rondo, the traditional sonata form and Adagio have been combined into a new single movement that exhibits characteristics of both. Instead of having an allegro in sonata form and an adagio in theme and variations form, I begin the symphony with an adagio in sonata form that temporally progresses to an andante tempo and creates variations on the main theme while incorporating themes that appear in the final movement.

The first movement is written in sonata form and incorporates the Adagio as the opening dirge. The first thirty measures serve as a buildup to the main theme in mm. 31. As the main theme is presented, the tempo increases, albeit slightly. The exposition begins by accelerating to a faster tempo and by developing the main theme through the exploration of new rhythms, tempi, and keys before returning to the home key of C minor in the recapitulation. The recapitulation encompasses the same material as the exposition, but ends with a modulation to the relative major key; this modulation creates a brief coda that tonally prepares for the second movement.

*Table 3.1: Form of Movement I*

Introduction mm. 1-30	Exposition mm. 31-46		Development mm. 47-90	Recapitulation mm. 91-110		Coda mm. 111-116
C Minor: mm. 1-30	C Minor: mm. 31-38	Eb Major: mm. 39-46	Eb Major: mm. 47-90	C Minor: mm. 91-106	Eb Major: mm. 107-110	Eb Major: mm. 111-116

The second movement is written in ternary form, the form of the scherzo and trio. The scherzo contains a new theme that is lighthearted in nature and greatly contrasts the solemn darkness of the first movement's theme. The trio is written in the subdominant key (the traditional key for trios) and explores a shifting of major and minor keys while maintaining the same melody and rhythms. The final scherzo retains the same constructs as the first, but does not modulate to the subdominant key, instead presenting a final cadence in the home key of E-flat major.

*Table 3.2: Form of Movement II*

Scherzo mm. 1-151		Trio mm. 152-287					Scherzo mm. 288-437
Eb Major: mm. 1-127	Ab Major: mm. 128-151	Ab Major: mm. 152-174	Ab Minor: mm. 175-206	Eb Major: mm. 207-230	Eb Minor: mm. 231-273	Eb Major: mm. 274-287	Eb Major: mm. 288-437

The form of the third movement is a modified rondo that introduces new themes, as well as incorporates themes from the previous two movements. The first two A sections display melodic vigor and ferocity that the symphony has not seen at this point. These sections end with chromatic transitions that lead to new, but familiar keys. The B section contains elements of the second movement and lyrically recalls the theme of the movement's A section, while adding new material as well. The C section is a direct restatement of the first movement's theme and serves as a recapitulation of the opening material, as well as segues into the complete cadence that the first movement lacked. The final A section restates previous material from the first movement, and as such is labeled as the A' section. The A' section is a cadential march that brings finality to opening theme, as well as the piece as a whole. I chose this march as a way to signify the completeness to the personal journey and the synergetic balance that I sought throughout the symphony.

*Table 3.3: Form of Movement III*

A. mm. 1-104		B. mm. 105-194		A. mm. 195-256		C. mm. 257-292	A'. mm. 293-313
G Minor:	Eb Major:	Eb Major:	G Minor:	G Minor:	C Minor:	C Minor:	Eb Major:
mm. 1-68	mm. 69- 104	mm. 105- 178	mm. 178-194	mm. 195- 236	mm. 237- 256	mm. 257-292	mm. 293-313

## **Chapter IV:**

### **Conclusion**

My intention for writing *Symphony No. 1* was to challenge myself to create a work that would impel myself to grow as a composer. It is my belief that my compositional understanding has grown during the process of writing this thesis, and I feel this is evident in the music itself. By creating this work, I also aspire to bring the music of the orchestra back into the lives of the current generation. The art of symphonic music is being lost to the public at an alarming rate such that many who are under the age of twenty have never witnessed an orchestral performance. I do hope that the music that I have conveyed will capture future audiences and compel them into the world of classical music once again. While my symphony is not revolutionary, I do believe it invokes provocative concepts that listeners, new and old can enjoy and relate to.

## **Bibliography**



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## Appendix

# **Symphony No. 1**

**(Full Orchestral Score)**

**R. Alden Clark**

## **Instrumentation**

Piccolo  
Flute  
Oboe  
English Horn  
Clarinet in Bb  
Bass Clarinet  
Bassoon

2 Horns in F  
Trumpet in C  
Trombone  
Tuba

Timpani  
Xylophone  
Suspended Cymbal  
Crash Cymbals  
Gong  
Triangle  
Tambourine  
Snare Drum  
Bass Drum

Violin I  
Violin II  
Viola  
Cello  
Contrabass

## **Movements**

- I.** (6' 30")
- II.** (7'00")
- III.** (9'15")

Total Duration: approximately 22'45"

# Symphony No. I

I.

R. Alden Clark

Adagio ♩ = 60

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Piccolo, Flute, Oboe, English Horn, Clarinet in Bb, Bass Clarinet, Bassoon, Horn in F 1, Horn in F 2, Trumpet in C, Trombone, Tuba, Timpani, Cymbals, Percussion, Violin I, Violin II, Viola, Cello, and Contrabass. The score includes dynamic markings such as *ppp*, *mp*, *p*, and *L.V.* (Larghetto Vivace). The percussion section includes Cymbals, Bass Dr., and L.V. (Larghetto Vivace). The string section includes Violin I, Violin II, Viola, Cello, and Contrabass. The score is written in a standard musical notation with staves and notes.

1	2	3	4	5	6	7	8	9
---	---	---	---	---	---	---	---	---

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Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Cym. Perc. Vln. I Vln. II Vla. Ve. Cb.

10 11 12 13 14 15 16 17

*mf* *mf* *mp* *pp* *mp* *mf* *mf* *mf*

Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Cym. Perc. Vln. I Vln. II Vla. Vc. Cb.

18 19 20 21 22 23 24 25 26

accol. Impassioned  $\text{♩} = 65$

Picc. *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

E. Hn. *cresc.* *f*

Bs. Cl. *cresc.* *f*

B. Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. 1 *f*

Hn. 2 *f*

C. Tpt. *f*

Tbn. *f*

Tuba *f*

Timp. *p* *ff*

Cym. *Crash Cym.* *Gong* *Sus. Cym.* *mp* *ff*

Perc. *p* *ff*

Vln. I *cresc.* *f*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Ve. *cresc.* *ff*

Cb. *cresc.* *ff*

27 28 29 30 31 32 33



Picc. *ff*  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym. *mp* *ff*  
 Perc. *mp* *ff*  
 Vln. I *loco*  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

34

35

36

37

38

39

*rit.*

Picc. *mp*

Fl. *mp*

Ob. *mp*

E. Hn. *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp. *mp*

Cym.

Perc. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

40

41

42

43

44

45

46

Stately ♩ = 80

Picc.

Fl.

mp

Ob.

mf

E. Hn.

mp

mf

B♭ Cl.

mp

B. Cl.

mp

mf

Bsn.

mp

mf

Hn. 1

mp

Hn. 2

mp

C Tpt.

Tbn.

Tuba

Timp.

mf

Cym.

Perc.

Vln. I

p

mp

p

Vln. II

p

mp

p

Vla.

p

Ve.

p

Cb.

p

47 48 49 50 51 52 53

Picc.   
 Fl.   
 Ob.   
 E. Hn.   
 Bb Cl.   
 B. Cl.   
 Bsn.   
 Hn. 1   
 Hn. 2   
 C Tpt.   
 Tbn.   
 Tuba   
 Timp.   
 Cym.   
 Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

54 55 56 57 58 59 60

Picc.   
 Fl.   
 Ob.   
 E. Hn.   
 B $\flat$  Cl.   
 B. Cl.   
 Bsn.   
 Hn. 1   
 Hn. 2   
 C Tpt.   
 Tbn.   
 Tuba   
 Timp.   
 Cym.   
 Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

61 62 63 64 65 66

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 Cb.

67 68 69 70 71

Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Cym. Perc. Vln. I Vln. II Vla. Ve. Cb.

Musical score for measures 72 to 76. The score includes parts for woodwinds (Piccolo, Flute, Oboe, English Horn, B♭ Clarinet, B♭ Clarinet, Bassoon), brass (Horn 1, Horn 2, Cornet, Trombone, Tuba, Timpani, Cymbal, Percussion), and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). Dynamics include *f*, *mf*, *ff*, and *mp*. The key signature has two flats, and the time signature is 4/4.

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

77

78

79

80

81

82



Picc.   
 Fl.   
 Ob.   
 E. Hn.   
 B♭ Cl.   
 B. Cl.   
 Bsn.   
 Hn. 1   
 Hn. 2   
 C Tpt.   
 Tbn.   
 Tuba   
 Timp.   
 Cym.   
 Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

83

84

85

86

87

Picc.   
 Fl.   
 Ob.   
 E. Hn.   
 B♭ Cl.   
 B. Cl.   
 Bsn.   
 Hn. 1   
 Hn. 2   
 C Tpt.   
 Tbn.   
 Tuba   
 Timp.   
 Cym.   
 Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

Musical score for measures 88-91. The score includes parts for Piccolo, Flute, Oboe, English Horn, Bassoon, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Cymbals, Percussion, Violins, Viola, Violoncello, and Contrabass. The key signature is B-flat major, and the time signature is 4/4. Dynamics include *mf*, *f*, and *ff*.

88

89

90

91

Picc.   
 Fl.   
 Ob.   
 E. Hn.   
 B♭ Cl.   
 B. Cl.   
 Bsn.   
 Hn. 1   
 Hn. 2   
 C Tpt.   
 Tbn.   
 Tuba   
 Timp.   
 Cym.   
 Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Ve.   
 Cb.

92 93 94 95

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

96 97 98 99 100 101 102

Picc. *ff*  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym. *ff* *mp* *ff*  
 Perc.  
 Vln. I *(8va)* *loco*  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

103

104

105

106

107

Picc. *mf*  
 Fl. *mf*  
 Ob. *mf*  
 E. Hn. *mf*  
 B♭ Cl. *mf*  
 B. Cl. *mf*  
 Bsn. *mf*  
 Hn. 1 *p* *mf*  
 Hn. 2 *mf*  
 C Tpt. *mf* *f*  
 Tbn. *p* *mf*  
 Tuba *p* *mf*  
 Timp. *mp* *f*  
 Cym. *f*  
 Perc. *f*  
 Vln. I *mp* *mf*  
 Vln. II *mp* *mf*  
 Vla. *mp* *mf*  
 Vc. *mp* *mf*  
 Cb. *mp* *mf*

108 109 110 111 112 113 114 115 116

## II.

**Energetic** (♩ = c. 76)

Piccolo

Flute

Oboe

English Horn

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Horn in F 1

Horn in F 2

Trumpet in C

Trombone

Tuba

Timpani

Xylophone

Percussion Triangle  
Tambourine  
Bass Drum

Violin I

Violin II

Viola

Cello

Contrabass

*f*

*f*

*f*

*f*

*f*

1 2 3 4 5 6 7 8

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

9 10 11 12 13 14 15 16 17 18 19



Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

20 21 22 23 24 25 26 27

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Vc. Cb.

The score is for measures 28 through 36. The woodwind section (Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, Bassoon) and brass section (Horn 1, Horn 2, C Trumpet, Trombone, Tuba, Timpani, Xylophone, Percussion) are mostly silent, indicated by whole rests. The Flute has a melodic line with slurs and accents. The string section (Violins I & II, Viola, Violoncello, Contrabass) plays a rhythmic accompaniment of eighth and sixteenth notes. The key signature has two flats (B $\flat$ , E $\flat$ ), and the time signature is 4/4.

28 29 30 31 32 33 34 35 36

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

37 38 39 40 41 42 43 44 45

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

46 47 48 49 50 51 52 53 54

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

55 55 57 58 59 60 61 62 63 64

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

65 66 67 68 69 70 71 72 73

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

74 75 76 77 78 79 80 81 82

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

83 84 85 86 87 88 89 90 91



Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

92 93 94 95 96 97 98 99 100

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

101 102 103 104 105 106 107 108 109

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

110 111 112 113 114 115 116 117 118 119

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Vc. Cb.

120 121 122 123 124 125 126 127

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

128 129 130 131 132 133 134

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

135 136 137 138 139 140

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

141 142 143 144 145 146 147 148

Musical score for measures 141-148. The score includes parts for Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, Bassoon, Horn 1, Horn 2, C Trumpet, Trombone, Tuba, Timpani, Xylophone, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three flats (B $\flat$ , E $\flat$ , A $\flat$ ). The score shows various musical notations including notes, rests, and articulation marks like 'pizz.' (pizzicato) and 'A' (accents).

Waltz (♩. = c. 45)

Picc. *mf*

Fl.

Ob. *mf*

E. Hn.

B♭ Cl.

B. Cl.

Bsn. *mp*

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Xyl.

Perc.

Vln. I

Vln. II

Vla.

Ve.

Cb.

149 150 151 152 153 154 155 156 157



Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Ve. Cb.

Musical score for measures 158-164. The score includes parts for Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, Bass Clarinet, Bassoon, Horn 1, Horn 2, Corn, Trumpet, Trombone, Tuba, Timpani, Xylophone, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three flats (B $\flat$ , E $\flat$ , A $\flat$ ). The score shows various musical notations including rests, notes, and dynamic markings such as *mf* and *mp*.

158 159 160 161 162 163 164

Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Ve. Cb.

Measures 165-172. The score includes parts for Piccolo, Flute, Oboe, English Horn, B♭ Clarinet, B Clarinet, Bassoon, Horn 1, Horn 2, Cornet/Trombone, Tuba, Timpani, Xylophone, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings have active parts, while the brass and percussion are mostly silent.

165 166 167 168 169 170 171 172

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Ve. Cb.

Musical score for measures 173-179. The score includes parts for Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, Bassoon, Horn 1, Horn 2, C Trumpet, Trombone, Tuba, Timpani, Xylophone, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is B $\flat$  major (two flats). The score features various dynamics including *mf* (mezzo-forte) and *pizz.* (pizzicato). The woodwinds and strings play melodic lines, while the percussion and xylophone provide rhythmic support.

173 174 175 176 177 178 179

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

180 181 182 183 184 185 186

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Ve. Cb.

Musical score for measures 187-191. The score includes parts for Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, Bassoon, Horn 1, Horn 2, C Trumpet, Trombone, Tuba, Timpani, Xylophone, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three flats (B $\flat$ , E $\flat$ , A $\flat$ ). The score shows various musical notations including notes, rests, and dynamic markings such as *f* and *mf*.

187 188 189 190 191

Picc.   
 Fl.   
 Ob.   
 E. Hn.   
 B $\flat$  Cl.   
 B. Cl.   
 Bsn.   
 Hn. 1   
 Hn. 2   
 C Tpt.   
 Tbn.   
 Tuba   
 Timp.   
 Xyl.   
 Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

Musical score for measures 192-197. The score includes parts for Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, Bassoon, Horn 1, Horn 2, C Trumpet, Trombone, Tuba, Timpani, Xylophone, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three flats (B $\flat$ , E $\flat$ , A $\flat$ ). The Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, and Horn 1 parts include melodic lines with *mf* (mezzo-forte) dynamics. The Bassoon part features a continuous melodic line. The Violoncello and Contrabass parts provide harmonic support with sustained chords.

192 193 194 195 196 197

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Vc. Cb.

198 199 200 201 202 203 204

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Ve. Cb.

The score is written for measures 205 through 211. The key signature has three flats (B $\flat$ , E $\flat$ , A $\flat$ ). The woodwind section (Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, Bassoon) has melodic lines in measures 205-206, with a forte (*f*) dynamic marking. The brass section (Horn 1, Horn 2, Cornet, Trombone, Tuba) is mostly silent, with some sustained notes in measures 207-211. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides harmonic support with sustained chords and moving lines. The percussion section (Timpani, Xylophone, Percussion) is also mostly silent.

205 206 207 208 209 210 211



Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Vc. Cb.

The score is for measures 212 through 217. The key signature has two flats (B $\flat$  and E $\flat$ ). The woodwind section (Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, Bassoon) has various melodic lines with slurs and ties. The brass section (Horn 1, Horn 2, Cornet, Trombone, Tuba) is mostly silent, indicated by whole rests. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) plays a rhythmic pattern of eighth and sixteenth notes. The percussion section (Timpani, Xylophone, Percussion) is also silent.

212 213 214 215 216 217

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

*mf*  
*arco*  
*arco*

218 219 220 221 222 223 224

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Ve. Cb.

Musical score for measures 225-232. The score includes parts for Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, Bassoon, Horn 1, Horn 2, C Trumpet, Trombone, Tuba, Timpani, Xylophone, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is B $\flat$  major (two flats). The score shows various musical notations including rests, notes, and dynamic markings such as *mf* and *pizz.*.

Measure numbers: 225, 226, 227, 228, 229, 230, 231, 232.

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Vc. Cb.

Measures 233-240 of a musical score. The score includes parts for Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, Bassoon, Horn 1, Horn 2, C Trumpet, Trombone, Tuba, Timpani, Xylophone, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is B $\flat$  major (two flats). The woodwinds and strings are active throughout the measures, while the brass and percussion are mostly silent. The Xylophone has a rhythmic pattern in measures 233-240. The Violins and Violas play a melodic line, while the Violoncello and Contrabass play a bass line.

233 234 235 236 237 238 239 240

Picc.   
 Fl.   
 Ob.   
 E. Hn.   
 B♭ Cl.   
 B. Cl.   
 Bsn.   
 Hn. 1   
 Hn. 2   
 C Tpt.   
 Tbn.   
 Tuba   
 Timp.   
 Xyl.   
 Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

241 242 243 244 245 246 247

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

248 249 250 251 252 253 254

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

253 256 257 258 259 260 261

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Vc. Cb.

The score is for measures 262 through 266. The key signature has two flats (B $\flat$  and E $\flat$ ). The woodwind section includes Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B $\flat$  Bass Clarinet, Bassoon, Horn 1, Horn 2, Corn, Trumpet, Trombone, and Tuba. The percussion section includes Timpani, Xylophone, and Percussion. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass.

In measure 262, the Flute and Bassoon play a melodic line. The Bass Clarinet and Bassoon play a lower melodic line. The English Horn and B $\flat$  Clarinet play a higher melodic line. The Piccolo, Oboe, Horn 1, Horn 2, Corn, Trumpet, Trombone, and Tuba are silent. The Timpani, Xylophone, and Percussion are also silent.

In measure 263, the Flute and Bassoon continue their melodic line. The Bass Clarinet and Bassoon continue their lower melodic line. The English Horn and B $\flat$  Clarinet continue their higher melodic line. The Piccolo, Oboe, Horn 1, Horn 2, Corn, Trumpet, Trombone, and Tuba are silent. The Timpani, Xylophone, and Percussion are also silent.

In measure 264, the Flute and Bassoon continue their melodic line. The Bass Clarinet and Bassoon continue their lower melodic line. The English Horn and B $\flat$  Clarinet continue their higher melodic line. The Piccolo, Oboe, Horn 1, Horn 2, Corn, Trumpet, Trombone, and Tuba are silent. The Timpani, Xylophone, and Percussion are also silent.

In measure 265, the Flute and Bassoon continue their melodic line. The Bass Clarinet and Bassoon continue their lower melodic line. The English Horn and B $\flat$  Clarinet continue their higher melodic line. The Piccolo, Oboe, Horn 1, Horn 2, Corn, Trumpet, Trombone, and Tuba are silent. The Timpani, Xylophone, and Percussion are also silent.

In measure 266, the Flute and Bassoon continue their melodic line. The Bass Clarinet and Bassoon continue their lower melodic line. The English Horn and B $\flat$  Clarinet continue their higher melodic line. The Piccolo, Oboe, Horn 1, Horn 2, Corn, Trumpet, Trombone, and Tuba are silent. The Timpani, Xylophone, and Percussion are also silent.



Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

267 268 269 270 271 272 273

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

274      275      276      277      278      279      280

*rit.*  
 Picc. *mf*  
 Fl.  
 Ob.  
 E. Hn.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.  
*arco*  
 281 282 283 284 285 286 287

Energetic (♩. = c. 76)

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

B♭ Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Timp. *ff*

Xyl. *ff*

Perc. *ff*

Vln. I *ff*

Vln. II *f*

Vla. *f*

Ve. *f*

Cb. *f*

*pizz.*

288 289 290 291 292 293 294 295 296

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Ve. Cb.

Measures 297-303. The score includes parts for Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, Bassoon, Horn 1, Horn 2, Corn, Trombone, Tuba, Timpani, Xylophone, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats (B $\flat$  and E $\flat$ ). The woodwinds and brass sections have various melodic and harmonic lines, with dynamics like *mf* and *f* indicated. The strings provide a rhythmic and harmonic foundation.

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Ve. Cb.

Musical score for measures 304-311. The score includes parts for Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, Bassoon, Horn 1, Horn 2, C Trumpet, Trombone, Tuba, Timpani, Xylophone, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is B $\flat$  major (two flats). The score shows various musical notations including rests, notes, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

Measure numbers: 304, 305, 306, 307, 308, 309, 310, 311

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

312 313 314 315 316 317 318

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Ve.  
 Cb.

319 320 321 322 323 324 325 326 327



Picc.   
 Fl.   
 Ob.   
 E. Hn.   
 B♭ Cl.   
 B. Cl.   
 Bsn.   
 Hn. 1   
 Hn. 2   
 C Tpt.   
 Tbn.   
 Tuba   
 Timp.   
 Xyl.   
 Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

Musical score for measures 328-332. The score includes parts for Piccolo, Flute, Oboe, English Horn, B♭ Clarinet, B Clarinet, Bassoon, Horn 1, Horn 2, C Trumpet, Trombone, Tuba, Timpani, Xylophone, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats). The score shows various musical notations including rests, notes, and dynamics such as *mf* (mezzo-forte).

328 329 330 331 332

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

333 334 335 336 337 338 339

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Ve. Cb.

Measures 340-345. The score includes parts for Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, Bassoon, Horn 1, Horn 2, C Trumpet, Trombone, Tuba, Timpani, Xylophone, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is B $\flat$  major (two flats). The percussion part features a steady eighth-note pattern. The woodwinds and strings play sustained notes with some melodic movement. A forte (*f*) dynamic is marked in the Xylophone part at measure 344.

340 341 342 343 344 345

Picc. *f* *mf*  
 Fl. *f* *mf*  
 Ob. *mf*  
 E. Hn.  
 B♭ Cl. *mf*  
 B. Cl. *mf*  
 Bsn. *mf*  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn. *mf*  
 Tuba  
 Timp. *fp*  
 Xyl. *f*  
 Perc.  
 Vln. I *pizz.*  
 Vln. II *pizz.*  
 Vla. *pizz.*  
 Ve. *pizz.* *arco*  
 Cb. *pizz.*

346 347 348 349 350 351 352

Picc. *mf*  
 Fl. *mf*  
 Ob.  
 E. Hn.  
 B $\flat$  Cl.  
 B. Cl. *mf*  
 Bsn. *mf*  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

353 354 355 356 357 358

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

359      360      361      362      363

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Xyl.

Perc.

Vln. I

Vln. II

Vla.

Ve.

Cb.

364 365 366 367 368 369 370 371

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

372 373 374 375 376 377 378 379 380



Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

381 382 383 384 385 386 387 388

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Ve.  
 Cb.

389      390      391      392      393      394

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

393      396      397      398      399      400

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Xyl. Perc. Vln. I Vln. II Vla. Vc. Cb.

Musical score for measures 401-405. The score is written for a large orchestra. The key signature is B-flat major (two flats). The time signature is 4/4. The instruments are arranged in a standard orchestral layout. The Oboe, Horn 1, Trombone, and Violin I parts have melodic lines with slurs. The Bassoon, Horn 2, Trumpet, and Violin II parts have rests. The Viola, Violoncello, and Contrabass parts have a steady eighth-note accompaniment. The Percussion part has a simple rhythmic pattern.

401 402 403 404 405

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

406 407 408 409 410

Picc. *f*  
 Fl. *f*  
 Ob. *mf*  
 E. Hn.  
 B♭ Cl. *mf*  
 B. Cl. *mf*  
 Bsn. *mf*  
 Hn. 1 *mf*  
 Hn. 2 *mf*  
 C Tpt. *mf*  
 Tbn. *mf*  
 Tuba *mf*  
 Timp. *f*  
 Xyl. *ff*  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Ve.  
 Cb. *arco*

411 412 413 414 415 416 417

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

418 419 420 421 422 423

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

424 425 426 427 428 429 430



Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Xyl.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

431 432 433 434 435 436 437

pizz.

# III.

Allegro  $\text{♩} = 80$

Piccolo *ff*

Flute *ff*

Oboe

English Horn

Clarinet in B $\flat$

Bass Clarinet

Bassoon *p*

Horn in F 1 *ff*

Horn in F 2 *ff*

Trumpet in C *ff*

Trombone *ff*

Tuba *ff*

Timpani *ff*

Cymbals

Percussion *ff*

Violin I *ff*

Violin II *ff*

Viola *ff* *p*

Cello *ff* *p*

Contrabass *ff* *p*

1 2 3 4 5 6

Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Cym. Perc. Vln. I Vln. II Vla. Vc. Cb.

Musical score for measures 7 through 13. The score includes parts for Piccolo, Flute, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon, Horn 1, Horn 2, C Trumpet, Trombone, Tuba, Timpani, Cymbal, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 7-13 show various musical notations including rests, eighth notes, and sixteenth notes, with dynamic markings such as *mf*, *mp*, and *p*.

7 8 9 10 11 12 13

Picc.   
 Fl.   
 Ob.   
 E. Hn.   
 B♭ Cl.   
 B. Cl.   
 Bsn.   
 Hn. 1   
 Hn. 2   
 C. Tpt.   
 Tbn.   
 Tuba   
 Timp.   
 Cym.   
 Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

14 15 16 17 18 19 20

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

21 22 23 24 25 26 27

Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Cym. Perc. Vln. I Vln. II Vla. Vc. Cb.

28 29 30 31 32 33 34

Picc. *ff*  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1 *ff*  
 Hn. 2 *ff*  
 C Tpt. *ff*  
 Tbn. *ff*  
 Tuba *ff*  
 Timp. *ff*  
 Cym.  
 Perc. *ff*  
 Vln. I *ff*  
 Vln. II *ff*  
 Vla. *ff*  
 Ve. *ff*  
 Cb. *ff*

35

36

37

38

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Cym.

Perc.

Vln. I

Vln. II

Vla.

Ve.

Cb.

39

40

41

42



Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

43 44 45 46 47

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

48 49 50 51 52 53 54 55

Picc. *mf* *ff*  
 Fl. *mf* *ff*  
 Ob. *ff*  
 E. Hn. *mf* *ff*  
 B $\flat$  Cl. *p* *ff*  
 B. Cl. *ff*  
 Bsn. *ff*  
 Hn. 1 *ff*  
 Hn. 2 *ff*  
 C Tpt. *ff*  
 Tbn. *ff*  
 Tuba *ff*  
 Timp. *ff*  
 Cym. *ff*  
 Perc. *ff*  
 Vln. I *ff*  
 Vln. II *ff*  
 Vla. *ff*  
 Vc. *ff*  
 Cb. *ff*

56 57 58 59 60 61

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Cym.

Perc.

Vln. I

Vln. II

Vla.

Ve.

Cb.

62

63

64

65

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Cym.

Perc.

Vln. I

Vln. II

Vla.

Ve.

Cb.

66

67

68

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

69 70 71 72 73 74 75

Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Cym. Perc. Vln. I Vln. II Vla. Ve. Cb.

76 77 78 79 80 81

Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Cym. Perc. Vln. I Vln. II Vla. Ve. Cb.

Measures 82-87. Dynamics: *f*, *mp*, *f*.

82

83

84

85

86

87



Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

88

89

90

91

92

93

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

94 95 96 97 98 99

Andante  $\text{♩} = 60$

*rit.*

Picc. *pp*

Fl. *p*

Ob. *pp*

E. Hn. *pp*

B $\flat$  Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Cym.

Perc. *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Ve. *p*

Cb. *p*

100 101 102 103 104 105 106

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

107

108

109

110

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Cym.

Perc.

Vln. I

Vln. II

Vla.

Ve.

Cb.

Div.

111

112

113

114

115

116

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

*p*  
*p*  
*p*  
*pizz.*  
*mf*

117

118

119

120

121

122

123

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

124 125 126 127 128 129 130

Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Cym. Perc. Vln. I Vln. II Vla. Ve. Cb.

Musical score for measures 131-136. The score includes parts for Piccolo, Flute, Oboe, English Horn, B♭ Clarinet, B Clarinet, Bassoon, Horn 1, Horn 2, C Trumpet, Trombone, Tuba, Timpani, Cymbal, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats). The score features a unison section for strings starting at measure 131, marked with a forte (*f*) dynamic. The woodwinds and strings play a melodic line with slurs and accents. The percussion section includes Timpani, Cymbal, and Percussion.

131 132 133 134 135 136



Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

137

138

139

140

141

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

142

143

144

145

146

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Musical score for measures 147-152. The score includes parts for Piccolo, Flute, Oboe, English Horn, B♭ Clarinet, B Clarinet, Bassoon, Horns 1 & 2, Trumpets, Trombones, Tuba, Timpani, Cymbals, Percussion, Violins I & II, Viola, Violoncello, and Double Bass. Measures 147-152 show a melodic development in the woodwinds and strings, with dynamic markings like *f*, *mf*, and crescendos.

147

148

149

150

151

152

Picc.

Fl.

Ob.

E. Hn.

B $\flat$  Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Cym.

Perc.

Vln. I

Vln. II

Vla.

Ve.

Cb.

153

154

155

156

157

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

The musical score is written for a full orchestra and string section. The key signature is B-flat major (two flats). The score is divided into five measures, numbered 158 to 162 at the bottom. The woodwinds (Piccolo, Flute, Oboe, English Horn, B-flat Clarinet, B Clarinet, Bassoon) and brass (Horn 1, Horn 2, Cornet, Trombone, Tuba, Timpani, Cymbal, Percussion) sections are mostly silent, indicated by whole rests. The string section (Violins I and II, Viola, Violoncello, and Double Bass) is active, playing a melodic line in measures 158-160 and a sustained chord in measures 161-162.

158

159

160

161

162

Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Cym. Perc. Vln. I Vln. II Vla. Ve. Cb.

The score is for measures 163 through 167. The woodwind section (Piccolo, Flute, Oboe, English Horn, B♭ Clarinet, B Clarinet, Bassoon) and brass section (Horn 1, Horn 2, Cornet, Trombone, Tuba, Timpani, Cymbal, Percussion) are mostly silent, with some woodwinds playing sustained notes or short phrases. The string section (Violins I & II, Viola, Violoncello, Contrabass) plays a sustained, arpeggiated figure. Dynamics for the strings are marked as *ff* (fortissimo) in measure 163, *f* (forte) in measure 164, *mp* (mezzo-piano) in measure 165, and *p* (piano) in measure 166. The Oboe and English Horn play a melodic line starting in measure 164, marked *p*. The B Clarinet and Bassoon play a short phrase in measure 166, also marked *p*.

163 164 165 166 167

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

168

169

170

171

172

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

173

174

175

176

177



Picc.   
 Fl.   
 Ob.   
 E. Hn.   
 B♭ Cl.   
 B. Cl.   
 Bsn.   
 Hn. 1   
 Hn. 2   
 C Tpt.   
 Tbn.   
 Tuba   
 Timp.   
 Cym.   
 Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

*f*   
*f*   
*mf*   
*mf*   
*fff*   
*fff*   
*f*   
*mf*   
*mf*   
*f*

178

179

180

181

182

183

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

184 185 186 187 188 189 190

Picc. *accel.*  
 Fl. *ff*  
 Ob.  
 E. Hn.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

191 192 193 194 195 196 197

Allegro  $\text{♩} = 80$

The musical score is arranged in a standard orchestral format. The woodwinds (Picc., Fl., Ob., E. Hn., B♭ Cl., B. Cl., Bsn.) and brass (Hn. 1, Hn. 2, C Tpt., Tbn., Tuba) sections are in the upper half, while the strings (Vln. I, Vln. II, Vla., Vc., Cb.) are in the lower half. The percussion section (Timp., Cym., Perc.) is positioned between the woodwinds and strings. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is B-flat major, and the tempo is marked as Allegro with a quarter note equal to 80 beats per minute.

198 199 200 201 202 203 204

Picc. *f*  
 Fl. *f*  
 Ob.  
 E. Hn. *f*  
 B♭ Cl. *f*  
 B. Cl. *f*  
 Bsn. *f*  
 Hn. 1 *f*  
 Hn. 2 *f*  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp. *ff*  
 Cym.  
 Perc. *fff*  
 Vln. I *f*  
 Vln. II *f*  
 Vla. *f*  
 Ve. *f*  
 Cb. *f*

205      206      207      208      209      210

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

211 212 213 214 215 216 217

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

218

219

220

221

222

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

223

224

225

226

227



Picc. *ff*  
 Fl. *ff*  
 Ob. *ff*  
 E. Hn. *ff*  
 B $\flat$  Cl. *ff*  
 B. Cl. *ff*  
 Bsn. *ff*  
 Hn. 1 *ff*  
 Hn. 2 *ff*  
 C Tpt. *ff*  
 Tbn. *ff*  
 Tuba *ff*  
 Timp. *ff*  
 Cym.  
 Perc. *loco ff*  
 Vln. I *ff*  
 Vln. II *ff*  
 Vla.  
 Vc. *arco*  
 Cb.

228

229

230

231

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

232

233

234

Picc.

Fl.

Ob.

E. Hn.

B $\flat$  Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Cym.

Perc.

Vln. I

Vln. II

Vla.

Ve.

Cb.

*f*

*f*

*mp*

*mp*

*mp*

*mp*

*mp*

235

236

237

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

238

239

240

241

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Cym. Perc. Vln. I Vln. II Vla. Ve. Cb.

Musical score for orchestra and strings, measures 242-246. The score is written for a large ensemble, including Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, Bassoon, Horn 1, Horn 2, C Trumpet, Trombone, Tuba, Timpani, Cymbal, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is B $\flat$  major (two flats). The score shows various musical notations, including rests, notes, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte).

242

243

244

245

246

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

247 248 249 250 251 252

Picc. Fl. Ob. E. Hn. B $\flat$  Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Cym. Perc. Vln. I Vln. II Vla. Ve. Cb.

Measures 253-259. The score shows woodwinds (Piccolo, Flute, Oboe, English Horn, B $\flat$  Clarinet, B Clarinet, Bassoon) and brass (Horn 1, Horn 2, C Trumpet, Trombone, Tuba) mostly resting. Percussion (Tympani, Cymbal, Snare) plays a steady eighth-note pattern. The string section (Violins I & II, Viola, Violoncello, Double Bass) plays a rhythmic pattern of eighth and sixteenth notes, with a forte (*f*) dynamic starting in measure 257.

253 254 255 256 257 258 259

Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Cym. Perc. Vln. I Vln. II Vla. Vc. Cb.

260 261 262 263 264 265 266



Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. Hn. 1 Hn. 2 C Tpt. Tbn. Tuba Timp. Cym. Perc. Vln. I Vln. II Vla. Vc. Cb.

267 268 269 270 271 272

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

273 274 275 276 277 278 279

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

280 281 282 283 284 285 286 287

Triumphantly  $\text{♩} = 76$

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Cym.

Perc.

Vln. I

Vln. II

Vla.

Ve.

Cb.

288    289    290    291    292    293    294

This musical score page contains measures 295 through 298. The instrumentation includes Piccolo, Flute, Oboe, English Horn, B♭ Clarinet, B Clarinet, Bassoon, Horn 1, Horn 2, C Trumpet, Trombone, Tuba, Timpani, Cymbals, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats). The score features a variety of musical notations including eighth notes, quarter notes, half notes, and full notes, with some passages marked with accents or slurs. The percussion section includes a steady eighth-note pattern on the cymbals and a more complex rhythmic pattern on the timpani. The string section provides a harmonic foundation with sustained notes and moving lines.

295

296

297

298

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

299      300      301      302

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Cym.

Perc.

Vln. I

Vln. II

Vla.

Ve.

Cb.

303

304

305

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Cym.

Perc.

Vln. I

Vln. II

Vla.

Ve.

Cb.

306

307

308



Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 Cym.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Ve.  
 Cb.

309      310      311      312      313

## **Vita**

Robert Clark is currently a graduate student pursuing a Master of Music degree in Composition and a Certificate of Music Theory Pedagogy at the University of Tennessee, Knoxville. Prior his graduate studies, Robert obtained a Bachelor of Music degree in Music Theory from Carson-Newman University in 2013, and an Associate of Arts degree in Music from Walters State Community College in 2011.

Born in Knoxville in 1991, Robert has spent his entire life in the state of Tennessee. At the age of 10 he began playing percussion in his school band. By 16 he began playing guitar and pursuing a slight interest in songwriting. After graduating high school, Robert enrolled in Walters State Community College to study general music. After being introduced to music theory by Wendell Werner, Robert began to shift his focus of studies. Upon graduating WSCC, Robert enrolled at Carson-Newman University to study music theory. Under the tutelage of Dr. Thomas Milligan, Robert became interested in music composition and began composing short pieces that would fit the paradigm of video game music – a genre he had long be interested in.

After graduating in 2013, Robert took a semester off to prepare for graduate school auditions. After being accepted to Belmont University and later the University of Tennessee, Knoxville, Robert chose the latter to begin his graduate studies. In the fall of 2014, Robert began pursuing his Master of Music degree at the University of Tennessee where he studied under Dr. Andrew Sigler. Robert is a member of SCI (Society of Composers, Inc.). Robert will graduate in the spring of 2016. He currently resides in Blaine, TN.